

Magazine Feature Section

MAKING FUN for MOTION PICTURES



MARY RUEBEN

LETTERS FROM A CORRESPONDENCE SCHOOL ACTOR

By A. H. Giebler.

EAR DAVE:

Well, Dave, I am about well of the scratches I got when I was working in the picture with them wild animals, and we finished the picture, and it turned out to be so good because I did such fine acting in it that Mr. Croeland, the head director, gave me \$25 extra, and I would be \$25 ahead of my regular wages from working in that picture, if I hadn't got robbed like I did.

There ain't any danger of me getting blood poison now from them scratches, and they are all well except one pretty big one on my nose, but J. J. Murphy says it won't spoil my beauty none, and I am glad of that, because you know if I was to get my face spoiled all them girls wouldn't get stuck on me from seeing me in the movies, and want my picture like they do from us movie actors.

One girl has already wrote and asked me for my picture, but I got it back. I don't care, it will be good to send to some other girl that gets stuck on me.

I tell you, Dave, it's no fun being an actor sometimes, when some of the other actors are bears and lions, and maybe a fat girl like Flora, The Fat Girl. Even if them animals are not wild, you are liable to get all scratched up from a wire fence like I did, in getting away from them, because I didn't know that the lion was tame, like Charley, the bear, and wouldn't bite me if he got a chance.

But I am all right now. We sure had an awful time finishing that Suffragettes of the Stone Age picture, and I would just as lief be chased by a bear as to be chased by a fat girl, like I was, and she sat down on top of me and wouldn't get off, and I couldn't hit a girl to make her get off, because that wouldn't look well, and, besides, you can't hit a girl or anybody else when you are laying down flat of your stomach and her sitting down on top of you, can you, Dave?

My part in the picture is the part of the wild man that has got three wives, like I told you about, and I figure it out that I have got too many, and I am going to get rid of two of them by throwing them in the river.

J. J. Murphy says: "You'll have to carry Flora again in this scene," and I says:

"It's a good thing I am big and strong, ain't it?" and he says:

"Yes, and Flora's awful strong for you," only I didn't know what he meant, but I found out after a while. He meant she was stuck on me, Dave.

There was no river where we were working them scenes out, and, of course, I couldn't

saxs Flora no two miles to the river, so I was

Just to carry her a little piece in the woods, and then the next day we'd go to the river and I'd grab her up and carry her another little piece on the river bank and then I'd throw a dummy of her in the river, but I didn't understand that then, because J. J. Murphy didn't tell us all that when he explained the scene we were working in. He just said I was supposed to throw two of my wives in the water.

All them other actors understood, but I didn't, because they act different from the kind of acting I studied from the correspondence school that teaches movie acting by mail, and I made a little mistake. I thought, if I have to carry both of them girls, I'll carry the big one first and get the worst of it over with, so I grabbed up Flora and started lugging her, and she says: "Ain't I a heap lighter than I was when you carried me in Sapho? I've been takin' some stuff that will make me little."

I said:

"You ain't took enough of it yet," and that made her mad, and I wished I hadn't answered her at all.

Then J. J. Murphy hollered, "That's enough! Drop her!" There was a big puddle of water that then bears had been playing in and had got all muddy, and as J. J. had said to throw her in the water and didn't say anything about no river and no dummy, I just throwed her in the puddle, and it splashed up all over me, and she got up and took out after me.

Honest, I never thought no fat girl, or any kind of a girl, could talk like that. J. J. says she was with a circus for a long time, and she picked up all of that tough talk from the razor-backs that put the tents up in a circus. I hollered and says, "Pull her off!" But they wouldn't pull her off of me, and they took all of that stuff with the camera.

J. J. Murphy says, "Tom, did you do that on purpose, or was it another of them celebrated accidental acts of yours?"

"I knowed it would make good comedy stuff to throw her in the mud," I told him, "so I just dumped her in." And I got away with it, too. Pretty slick, eh, Dave?

That's how I come to get them twenty-five dollars that I got robbed of. When they looked over that film before they printed the pictures that are shown in the theaters they said that stuff of me getting chased by the lion and busting through the wire fence and throwing Flora in the mud and her setting on me was the best comedy stuff they'd ever seen, and they gave me and her twenty-five dollars extra.

I tell you it felt pretty good to have twenty-five dollars extra, and it all comes from being such a good movie actor, Dave, and when I was going home that day I met two men—and if they hadn't been two crooks and had paid me five dollars like they said they would, and I hadn't got robbed the way I did, I would have had thirty dollars extra.

When I came to a kind of lonesome place

In addition to the motion pictures giving us the best and cheapest form of entertainment in the world, the little strips of film have lengthened the expectation of life and increased the average weight of the human form, the "dopesters" say. This is because of the fun-makers of the films. The evolution of film fun is interesting. When the pictures were new, all of the performers came from the regular stage. The comedian came with his slapstick and his bag of tricks, old as the hills.

He found a new situation, however, and had to invent a new brand of fun making. Most of the moving pictures were staged out of doors, on board ship, on the top of mountains, on the sea shore, in the sea itself. The bewhiskered business of the tall comedian whacking the short comedian over the head with a club every time he told a joke while standing waist deep in the sea waves, was not only difficult, but it failed to get over.

Rough-house comedy was born; the chase,

there was two men, one with a camera and the other with a handkerchief tied over the bottom of his face. They asked me what time it was, and I said I didn't have any watch, but it was about half past four, or maybe five o'clock. And they told me they was waiting for some more actors to come and help them stage a hold-up scene, but it looked like they wasn't coming, and one of them said:

"You look like an actor. Do you want to make five dollars?"

I said, "I am an actor, I've got a diploma from a correspondence school that teaches movie acting by mail." And he said I was the man they wanted.

"Take off your coat," he said. "You are supposed to be an honest workman coming home to supper. You get held up and lose your wages."

I walked up the road a piece and took my coat off and carried it across my shoulder and walked toward the camera, and the man with the handkerchief on ran up behind me and threw my coat over my head so I couldn't see and went through my pockets and took my twenty-five dollars, and the other man says, "Frick him good, Bill!"

Then he told me to fall to the ground like I was hurt, and I did, and he said:

"Lay still till I get some more film in the camera."

Pretty soon I unwrapped the coat from my head and both of the men were gone, and the camera was nothing but a box fixed up to look like one.

It made me so mad I just kicked it all to

pieces, and then an automobile came along with

two or three men and a policeman in it, and I

told them about it and asked the policeman to

help me catch them two crooks, and he just

laughed and said he was a movie policeman that

had been out taking pictures, and they took me

in the automobile and we passed a saloon, and

knock down, drag out, throw 'em in the river—anything to get a rise out of the audience.

This brand of fun making lasted a long time, too long a time, in fact. But while it was going on, a new form of fun making was being evolved, the real screen comedians were being made, until today there is a distinct kind of film comedy that is unlike anything the regular stage has ever offered us, and infinitely better.

Fay Tincher is one of the most notable and lovable movie fun makers. You will see the striped bathing suits and zebra coats and sweaters of the telephone operator and stenographer type created by this clever comedienne wherever moving pictures are shown. Miss Tincher is not only one of the exponents of the new brand of film fun, but she has created a distinct brand of her own.

Miss Tincher was born in Topeka, Kan., and had considerable experience on the regular stage before she joined the movies. She is a young woman of clear judgment, and she saw the opportunities of the pictures. She set about to build herself a following, which she has done with great success.

I saw them two crooks going in, and I wanted the actor with the policeman's clothes to go with me to arrest them, so they would think he was a policeman, but he was afraid he would get into trouble for acting like he was a policeman, but he loaned me his coat and hat and I went in the saloon where them crooks were drinking and grabbed the one that has the camera, when they robbed me, and the other one run away.

I took the one I got to the station house, about a block away, and the judge said: "What's all this? I never saw you before." And the crook says:

"He's crazy, judge; he's found a coat and hat somewhere, and he thinks he's a policeman."

The judge looked at me and saw that I didn't have on no policeman's pants, and he says, "There's something wrong somewhere. I'll look you both up." And they put us both in jail.

Now everybody thinks I am a big boob to pull anything like that, all but Lucy. When I got home there was a letter from that girl that I sent the picture to, because she had got stuck on me from seeing me act, and it says that no man could win her heart that would drop her in the mud like I did. It was from Flora, the fat girl.

Lucy came in the room while I was reading the letter, and she says:

"Gettin' mash notes, Tom? I guess you'll be going back on me pretty soon."

I said: "Does it look like I am going back on you when I let you old man get away with my \$25 extra money and make me look like a big boob, just because I don't want to hurt your feelings?"

Lucy didn't have anything to say to that, but

she grabbed a hold of my arm and kinda hugged

it and run out of the room before I could say

another word. Well, so long, TOM.

FAY TINCHER
PHOTOGRAPH
HARTSOK
S.F.A.

ANSWERS TO MOVIE FANS

All questions should be addressed to the Moving Picture Editor, care of this paper. Sign your name, but give initials or title to use in column.

E. L. FARMINGTON—R. C. and Carrie D.—Mail your sequel for "The Diamond from the Sky" to the American Film Company, 627 Broadway, Chicago, Ill. Your sequels do not have to be typewritten, but they are easier to read if they are typed.

BUD—Thomas W. Ross was "Checkers" in the play of that name, and Katharine La Salle played opposite him. William Farnum is an American, and he will probably answer your letter if you address him in care of the Fox Film Corporation, 120 West Forty-sixth street, New York. In the Fox version of Carmen, "Don Joss" was played by Einar Linden.

C. L. K.—Very sorry, we have no synopsis of the story. It appeared in the paper, but if you have not read the story nor seen the films you would not understand enough about the play to write an acceptable sequel. By the time this is in print it will be too late to begin to try to see all the chapters before the contest closes.

PICTURE FAN—After Mme. Butterfly, Mary Pickford appeared in The Foundling. William Courtleigh has played in a number of pictures besides Neal of the Navy. His wife is Ethel Fleming, an actress. Most newspapers employ a staff of writers, who furnish the material printed, but if your story seems to fit any department, submit it to the editor of that department.

H. M. and G. B.—You would have to buy all the back numbers of the paper in which the story of The Diamond from the Sky was printed to get the complete story. The contest closes on February 20.

R. M.—There certainly is an actress in moving pictures by the name of Jewel Hunt. She is with the Vitagraph Company.

R. J.—Augustus Phillips plays with the Edison Company, 2826 Decatur avenue, New York.

L. J.—The Romance of Elaine was the last of the Elaine series, but the principal players in the Elaine stories, Pearl White, Creighton Hale, and Sheldon Lewis, will soon be seen in a new serial called The Iron Claw.

A. NNA—That's right, never believe all you hear. Mary Pickford will not be 23 years old until the 8th of April, 1916, and Marguerite Clark is 28 years. Charles Richman was the hero in Heights of Hazard.

MARY L.—Marshall Neilan played opposite Marguerite Clark in Mice and Men, and her exact age is 28 years. Charles Richman was the hero in Heights of Hazard.

GRANDMA MOVIE FAN—Address Creighton Hale in care of Wharton Studios, Ithaca, N. Y. Since The Blood of Our Brothers, Craie Wilbur has been seen in two other features, Can a Man Do More? and Vengeance Is Mine, and will soon appear in another. Watch the

ads in the papers to find where these features can be seen. William E. Shay is still with the Fox Film Company, and has appeared in a number of pictures with Theda Bara, as The Two Orphans, and Sin.

BOR—Cannot find Anna Mae Bradford, but have put her name down for further investigation.

EDDIE—Pauline Frederick played "Bella Donna" in the play of that name, and Jewel Hunt played "Lillie" in The Little Tresspasser. Camille Astor was "the duchess" in Chimmie Fadden Out West, and Florence Dagmar was Betty Van Cortlandt. Miss Dagmar's address is care of Lucky Feature Play Company, Hollywood, Cal., and Miss Hunt's, Vitagraph Company, E. Fifteenth street and Locust avenue, Brooklyn, N. Y.

E. K.—Helen Gardner played "Madeline" in Miss Jekyll and Madame Hyde, and "Clothilde" in A Breath of Araby. In Calabria most of the players were Italian, as the feature was made in Italy, and no doubt considerable make-up was necessary for the players to personate the different tribes and nationalities of people represented in the picture. Umberto Mozzato was "Fulvius Axilla," the Roman patrician, and Ernesto Paganini was "Macisto," his slave. Sorry, but we have not the complete cast of players in Calabria.

VIRGINIA PAGE—We have no information of the company you ask about.

MISS E. S.—If the play was a Universal picture it was probably Ben Wilson who played the part you mention. It would be almost impossible to identify a play by giving the name of a character in it, unless the character's name and the title of the play were the same. As far as we know he is not married, and may be addressed at Universal Heights, New Jersey.

A. L. R.—Neither Ella Hall nor Robert Leonard are married.

B. LACK EYES, Arkansas—Jack Kerrigan is 25 years old, and is not married. Suggestions are welcome, but if you will look back a few weeks you will find that his picture appeared in the paper.

D.—House Peters has left the Lubin Company and has gone over to the World Film Corporation, 130 West Forty-sixth street, New York. Write to him at that address.

A. YOUNG MOVIE FAN—You are not at all troublesome, your question was very easy to answer. Bryant Washburn was "Brent" in Pieces of the Game. Write him in care of Esanay, 1333 Argyle street, Chicago, Ill.

R. OXY—Charles Chaplin's address is 631 Fairview street, Los Angeles, Cal. Francis X. Bushman's is care of Metro Pictures Corporation, 1405 Broadway, New York.

SWEETIE—Florence Lawrence is now with the Universal Company, working in Thelma, from the book of Marie Corelli. She is Mrs. Harry Solter in private life. Henry Watthall is married.